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Book and Music Review

Conducted by WILL EARHART, Pittsburg, Pa.

The Teenie Weenie Orchestra is a collection of six easy compositions by Marx E. Oberndorfer, arranged by Alexander Pere, published by J. Fischer & Bro. They were first written for piano and were published in the *Teenie Weenie Music Book for Piano*. They are not less attractive in their orchestral dress.

The arrangement is for 10 parts cello and piano, plus Saxophone, Fife and Bugles and with multiplication of violin parts. There is a conductor violin (optional) then a first, a second and a third (optional) violin part. The addition of independent violin parts is always helpful to beginning orchestras in which violins largely predominate and is a commendable feature: but as the optional conductor and third violin parts are not included in the sample orchestration sent me, I can not speak in detail of their character in this case. The second violin part sent me is free from difficult double-steps, fairly free from "after-time" playing, and occasionally is thoroughly melodic. The pieces may be effectively played with these four violin parts and piano, and they should be useful in such form in these days of violin classes and ensemble. The arrangements are all carefully made, bowings for the string parts and phrasing and expression for all being quite fully marked. Occasionally the small players for whom the music is designed will meet some minor technical difficulties: yet the violin parts are all restricted consistently to the first position, and all parts are so written as to "lie well" for their respective instruments; so the books are by no means difficult for young players of a year's training or so. As to the music itself, it has considerably more origin-

ality and charm than most music for children, the composer evidently not having shared the belief (which we infer is very dear to many others) that music must be stupid and conventional in proportion to its technical ease, especially when it is designed for children. The publication well deserves careful attention.

The String Ensemble, by L. M. Gordon.

Any work by Mr. Gordon is assured of a respectful hearing from supervisors of public school music. His School and Community Orchestra, his Junior School and Community Orchestra, and his Progressive Orchestra, have revealed an editor of ample learning, careful workmanship and high musical purpose. His latest work, though of a different kind, has the sterling qualities of the earlier publications.

The instrumentation is for the usual five strings plus (optional) flute. A Director's Score which includes a part for piano is also published. The book for each instrument is designed as an instruction book, and the first material in each therefore consists of rudimentary exercises—open-string work for the stringed instruments. But as soon as the most rudimentary technic has been attained there are little incredibly easy, yet musical, ensemble exercises or pieces which will give the little players genuine musical enjoyment and stimulus, and which soon develop to a point of musical interest (though not to a corresponding point of technical difficulty) that will make them enjoyable to more mature listeners. This plan is moving in exactly the right direction. It is the plan which